CAMBRIDGE
International Education

Cambridge IGCSE™

CANDIDATE NAME

CENTRE NUMBER

CANDIDATE NUMBER

9031902536

DRAMA **0411/13**

Paper 1 **May/June 2026**

2 hours 30 minutes

You must answer on the question paper.

You will need: Copy of pre-release material

INSTRUCTIONS

- Section A: answer **all** questions.
- Section B: answer Question 7 and **one** other question.
- Section C: answer **both** questions.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Write your answer to each question in the space provided.
- Do **not** use an erasable pen. Do **not** use correction fluid or tape.
- Do **not** write on any bar codes.
- The questions in this paper are based on the play extracts from the pre-release material and a devised piece that you have performed. A copy of the pre-release material is provided with this question paper.

INFORMATION

- The total mark for this paper is 80.
- The number of marks for each question or part question is shown in brackets [ ].

This document has **12** pages. Any blank pages are indicated.

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[Turn over

Section A: Play extract

The Cherry Orchard by Anton Chekhov, in a version by Andrew Upton

This section is worth 30 marks.

Answer **all** questions in this section.

1 Suggest a costume for the actor playing YASHA when he enters at line 206. Why would this costume be appropriate?

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..... [2]

2 Read from line 410 [GAEV *is feeling the cupboard.*] to line 420 ['…a responsible position in society.'].

Give **three** different pieces of performance advice to the actor playing the role of GAEV.

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..... [3]

3 Read the passage from line 13 ['No. They've got all that luggage to sort out.'] to line 39 ['If I'm not asleep, that is.'].

How would you play the role of LOPAHIN in this passage?

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..... [5]

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4 Read the passage from line 142 [‘I’ve been praying every day.’] to line 205 [‘Weary pilgrims all.’].

How could the actors playing ANYA and VARYA show the differences between the two half-sisters in this passage?

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..... [5]

5 Identify **two** different props required in the extract and explain how each prop could be used to create dramatic effect.

Make specific reference to the extract.

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..... [5]

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6 Read the passage from line 307 [‘I was trying to say.’] to line 393 [‘I said PONG.’].

How would you direct this passage to bring out the reactions of the others to LOPAHIN’s proposal? [10]

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Section B: Play extract

Henceforward by Alan Ayckbourn

This section is worth 25 marks.

Answer Question 7 and **EITHER** Question 8 **OR** Question 9.

7 How would you play the role of JEROME to show his eccentric personality and his relationship to the other characters? [10]

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EITHER

8 You are the sound designer. What practical design solutions would you suggest for this extract? [15]

OR

9 As a director, how would you emphasise the humour of the extract while communicating its serious message? [15]

Question number: .....

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Section C: Devised Piece

This section is worth 25 marks.

Answer Question 10 **AND** Question 11.

Questions 10 and 11 are based on a devised piece that you have developed and performed.

In the box below **briefly** state the title of your devised piece, the stimulus you used, and the part you played.

This information is to help the examiner but is **not** assessed.

TITLE:

STIMULUS:

PART:

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10 In the process of putting together your devised piece, explain the challenges that you faced in creating structure. How did you address these challenges? [10]

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11 Evaluate how successfully you communicated the message of your devised piece to your audience when you performed this piece. [15]

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